



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

secular, a pervading brightness and vivacity of style, with a general tendency to the use of florid passages, stand in strong, but not always disagreeable, contrast to the usual serious and earnest tone of the organ music of Germany. Some of the preludes and offertories in both the collections now before us will be found to offer a pleasing variety after the more solid and learned productions of the great German school; in comparison with which, these French pieces are as vivacious as the Carillons of the Flemish churches contrasted with the solemn peal of an English belfry. They are all well written for the display of the instrument; and are edited and adapted for English organs by Mr. Best.

1. *The Fountain.* Song. Poetry by J. R. Lowell.
2. *A Lily thou wast.* Song. Poetry by J. R. Lowell.
3. *A Farewell.* Song. Poetry by Adelaide A. Procter.
4. *An Old Song.* From the German of J. G. Jacobi; translated by A. Baskerville.
5. *Give.* Song. Poetry by Adelaide A. Procter.
6. *The Lord is my Shepherd.* 23rd Psalm, for voice; with Pianoforte or Organ accompaniment.

All composed by Edward Hecht.

THE true feeling of the German "Lied" breathes throughout these compositions, which are evidently the work of an artist who, although a foreigner by birth, has so thoroughly mastered the English language as to enable him to catch the real spirit of the poetry he has undertaken to compose. The tendency of the German songs to degenerate into pianoforte studies, with an accompaniment for the voice, ought to be carefully watched by those composers who should lead, rather than follow, the fashion; and it is because we see a clear vocal melody running through the songs before us that we are inclined to believe in Mr. Hecht as a composer of the true school. From the six songs we are disposed to select No. 5, *Give*, as one of the most fluent and melodious of the set. The voice part is pleasing and thoroughly in accordance with the words; and the accompaniment is written with a practised hand throughout. The modulation into the original key, after the pedal on A, at page 5, is exceedingly good; and with a really competent singer—who could take all the high notes, as originally written, we believe that the song would be very effective. No. 1, *The Fountain*, although gracefully written, is scarcely so much to our mind; but No. 2, *A Lily thou wast*, and No. 3, *A Farewell*, are both truly excellent specimens of those vocal works in which instruments and voice are so intimately combined as to demand an equal amount of poetical feeling from both performer and vocalist. No. 4, *An Old Song*, is with us an especial favourite, the alternation between major and minor having an excellent effect, and the obstinate syncopated accompaniment at the commencement giving a character to the crotchets in the melody, without unduly interfering with the expression of the words. No. 6, *The Lord is my Shepherd*, convinces us that the composer is more successful in the secular, than the sacred, style. The music is well written, but seems rather to have been sought after, than to have come of its own accord. As a song writer in the pure German school, we shall be glad again to meet with Mr. Hecht, for in his compositions we recognise a feeling for melody, and a style free from affectation or mannerism.

1. *The Rose and the Nightingale.* Canonette. The words taken from Bailey's "Festus."
2. *The Wrecked Hope.* Song. Words by W. C. Bennett. Both composed by JOSEPH BARNBY.

THE first of these songs we can conscientiously recommend to any good tenor singer in search of novelty. There is a tender and deeply poetical feeling pervading the composition in perfect consonance with the words; which, like Shelley's impassioned love-songs, are lifted far above the ordinary effusions of mere verse-makers. An unexpected D natural, in the sixth bar, is extremely beautiful; and the enharmonic change from A flat to G sharp, where the melody is slightly accelerated, shows that the musician and poet are in perfect sympathy with each other.

As we have already indicated, the song requires mind, as well as voice; and we can imagine that Mr. W. H. Cummings, by whom we find it has already been sung, would thoroughly appreciate, and give true effect to, the composer's intention. No. 2, *The Wrecked Hope*, is written for a contralto; and although scarcely equal to the first, is expressive, and harmonized with skill and judgment. The melody lies excellently within the range of the register of a good contralto.

1. *Spring Melody.* For the Pianoforte.
2. *Mazurka.* ditto.
3. *March.* ditto.

All composed by AGNES ZIMMERMANN.

THESE pieces, by one of our most accomplished resident pianists, are welcome in the days when "arrangements" are so forced on our attention by automaton pianoforte players that original music in a drawing-room seems almost to need an apology for its appearance. Of the three pieces before us we prefer the mazurka, which is a freely written dance tune, of which Chopin has left us so many admirable specimens that the best of those who would follow in his footsteps, find it exceedingly difficult to be original. Miss Zimmermann's mazurka, changing from minor to major, and back again, is written with the freedom to be expected from a skilled player; and will be found exceedingly effective by a performer who has the spirit of the mazurka at the fingers' ends. No. 1, *Spring Melody*, is a song, somewhat in the style of Mendelssohn's "Lieder ohne worte," gracefully harmonised, and lying well under the hand; and No. 3, is a March in D minor, the first theme of which has a boldness and decision contrasting well with the second subject in A major. We trust that we may have an opportunity of hearing these pieces played, during the coming season, by the composer herself.

Minuetto For the Pianoforte. Composed, and dedicated to William Sterndale Bennett, Mus. Doc., by J. BAPTISTE CALKIN.

HERE is an excellently-written minuet, by an accomplished performer and writer for his instrument, which may be safely recommended to those who wish to show something more than command over their fingers. The modulations are ably conducted, and the character of the movement well preserved throughout.

TOLHURST.

Ruth. The words chiefly selected from the Holy Scripture; the music composed by GEORGE TOLHURST.

IT is always, with us, a matter of regret that untried composers should submit their works to critical judgment after, instead of before, publication. Were the latter method more generally pursued, an adverse opinion upon the merits of a composition from the lips of a known friend might save years of anxiety and disappointment; but the work once published, and formally sent for review, what verdict detrimental to the hopes of the expectant composer—however tenderly worded, however kindly meant—will ever be accepted as the genuine opinion of an unprejudiced judge? Many a young and deserving musician, who might as a teacher, or perhaps even as a performer, have held a good position in the profession, has been ruined by the unfortunate delusion that nature has intended him for a composer. This feeling having once gained possession of him, there is little hope of his stopping short of an Oratorio. The scriptures are ransacked for "words;" songs, duets, and choruses cut to the pattern of the great standard works, are thrown together; and out comes a huge book, to haunt its unfortunate author for the rest of his life, and to crush all hope of his steady advancement in the more humble path which he might have pursued both with honour and profit. We know nothing of Mr. Tolhurst, and should have been pleased to know nothing of his oratorio; but a work of such importance imperatively demands attention, especially as we see that before these remarks come before our readers, it will have

been produced at the Store-street Concert Room. How so crude a composition as *Ruth* could have been performed, applauded, and favourably commented upon—even as far off as Melbourne, where it first saw the light—is to us a marvel. As an oratorio, it is impossible gravely to criticise it; but as a mere collection of detached vocal pieces, it is so utterly devoid of anything like interest, that even the few snatches of melody occasionally gleaming through the obscurity, have only the effect of making the “darkness visible.” The choruses appear the work of a student groping his way in part-writing; and, with the mere pianoforte or organ accompaniment, are, in some portions, perfectly unendurable. The opinions of the press, which accompanied the copy of the work sent to us, will no doubt be accepted by Mr. Tolhurst as the real truth—especially as one pronounces the Oratorio “of the very highest excellence,” and declares that it “betokens no ordinary genius in the composer”—but we would counsel Mr. Tolhurst to remember that the well-intentioned ignorance of friends is quite as likely to lure to destruction as the malicious cunning of enemies.

LAMBORN COCK, ADDISON AND CO.

The Seasons. Four Mazurkas for the Pianoforte. Composed by WILLIAM SPARK. No. 1, Spring; No. 2, Summer; No. 3, Autumn; No. 4, Winter.

THESE mazurkas are well written; and although not very melodious, have a freedom of style, and an elegance of thought which should make them attractive as teaching pieces. The resemblance between No. 2, Summer, and No. 1 of the first set of Chopin's mazurkas, in F sharp minor, is however too obvious to be passed over. True, Summer is in a major key; but apart from this, a hearer would find it difficult to separate Spark from Chopin. No. 3, Autumn, we think the best of the set.

Consolation. Melodie Etude, pour le Piano. Par EDWARD BACHE.

MR. BACHE'S piece is based on an expressive melody in B major, which is tenderly treated throughout, as the subject demands, and as Dussek has already set the example. Both for practice and performance, this trifle will be found useful; but why is the title-page in a foreign language; and why is it a “Melodie Etude?” Surely this is not the way to stamp nationality upon our musical compositions.

R. COCKS AND CO.

Home they brought her Warrior dead. Transcribed for the Pianoforte by M. KUHE.

MISS LINDSAY'S song has been made into a pianoforte piece with all the skill and effect usually thrown into his work by Herr Kuhe. The multiplication of “transcriptions” and “arrangements” might be looked upon as a more unhealthy sign of the progress of art in England, were we not assured that a taste for good music is rapidly growing up amongst a constantly increasing class of amateurs who will not bow to the fashion of the hour. Whilst the demand exists for what is termed “Drawing-room music,” we are willing that it should be supplied by arrangers as good as Herr Kuhe.

1me Tarantelle. Pour Piano. Par BRINLEY RICHARDS.

ANOTHER work with a French title by an English composer. A good Tarantella, however; the theme of which is in C minor, although the piece ends in the relative major. There is briskness and vivacity in this composition, which should recommend it to pianists with agile fingers, and a true feeling for the exhilarating dance of which many composers have given us such excellent specimens. Mr. Richards has written pas-ages (as he always does) which the hand can accomplish in an easy position; and this is a great merit with composers who write “teaching” pieces.

My Mother's Name. Ballad. Written by WELLINGTON GUERNSEY. Composed by W. T. WRIGHTON.

A genuine “Wrighton” ballad, accompanied with the simplest chords, and modulating, as usual, into the dominant and relative minor. We select this as the type of a class which owes its existence and support to the half-taught vocalists, who, finding an effect produced by such simple means, are thus tempted to remain in blissful ignorance of the world of art beyond them. The song is carefully accompanied; and will not offend, if it do not please, musical ears.

CRAMER AND CO.

Boat Song. For Piano. WM. CHAS. LEVEY.

AN unpretending trifle, the subject of which, on a pedal bass, well suggests the monotony of the boatman's measured stroke through the dark waters at midnight. The second theme, in F sharp minor, with a semiquaver accompaniment, has a pensive, melancholy character in keeping with the design of the composition. A verse from Longfellow's “Evangeline” precedes the piece.

TO CORRESPONDENTS.

* * Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Deputy.—We should recommend our correspondent to invite some of the principal inhabitants of the town to come forward in the cause, and to select those most competent to fulfil the duties required.

Musicus.—We cannot reply to questions which have no reference to music.

D. L. Inglis.—The account of the concerts recently given is no doubt perfectly correct; but as our correspondent has neglected to tell us in what part of the world they took place, it is impossible to give insertion to the report.

S.H.—We should recommend Albrechtsberger's “Thorough Bass, Harmony, and Composition,” or Dr. Marx's “General Musical Instruction,” both published by Messrs. NOVELLO, EWER, and Co.

Clifford W. Le Poer.—“Loretto's Litany” can be obtained at our Publisher's. We cannot enter into the matter contained in the second portion of our correspondent's letter.

W. H. Tomkins.—We cannot give any opinion upon the merits or demerits of M.S. compositions.

Selah.—On a proper application to our Publisher, we have no doubt that the song could be procured through a German house.

Swell Organ.—Hiles' Short Voluntaries, or Novello's “Short Melodies for the Soft Stops,” both published by Messrs. NOVELLO, EWER and Co.